VILA RECÔNCAVO

[Town Life]

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two miles west of the town to another well which did not have to serve so many people. Many women also made this trip, with five-gallon cans of water on their heads, and with their children carrying smaller cans.

In the past many women of this group possessed heirlooms: jewelry handed down to them by their female ancestors who had been favorite slaves of their white masters and who had received valuable brooches, necklaces, rings, and earrings from them, in accordance with the old pattern of luxury which extended even to certain slaves. In most cases this jewelry has now been sold at some time of emergency to antique dealers who scour the rural areas looking for such treasures, which are now highly valuable and sought by collectors.

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Group 3 is made up of independent artisans, that is, people who are self-employed. It differs from Group 1 in that its members rarely employ the services of other people in personal or household activities, although gardeners, carpenters, tailors, fishermen, bricklayers, and barbers do employ people in their business. The large number of men employed by the bricklayers should be explained, as it is not a permanent category. The census from which these data were taken was made in June, 1950, at the height of the work of paving the town streets with cobblestones. A number of bricklayers had come to town for this work, and they as well as the resident bricklayers had to employ workmen to do the work with them for the municipal government. When the paving was finished there was no longer a need for so many bricklayers, and they either left or went into fishing or some other occupation. Since the data were collected, the tailors have also moved to another town as a result of the lack of business in Vila Recôncavo.

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The majority of men in this group are the fishermen, who number 132, plus 5 who are employed rather than self-employed. They fish from canoes, with several types of nets, for a large variety of fish. The federal statistics agent lists seventeen types of fish, including shrimp, giving the following weight and price for the year's activities: 129,070 kilograms and Cr$921.540,00 (slightly under $50,000.00). Shrimp earns slightly more than half this total, Cr$468,000,00, although the amount in kilograms is only 26,000. Xangó, already mentioned, is the second most profitable product, bringing in Cr$195.000,00 for 65,000 kilograms. The statistics agent admits that these figures are approximations

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4: Pierson Z-4, 5 (1935-1937) 1967
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in Pau Miuda, Cidade da Palha, and Cruz do Cosme—he has no interest in them. However, he has a consuming interest in the cinema, keeps an elaborate scrapbook which now contains over a hundred and fifty individual photographs of actors and actresses, and can glibly name nearly all the films in which each has played during the last three or four years.[29]

The following account by a young mulatto student of secondary-school age who has developed a somewhat skeptical attitude toward the *candomblé* in spite of his father's being a prominent *ogan* in one of the *seitas* who occasionally, when the elderly *achôgun* is ill, officiates at the sacrificial ritual, illustrates the difficulty which *candomblé* leaders now experience in enforcing the sanctions of the cult:

> Pedro [a young *ogan*] didn't show proper respect for my father when he suggested that there ought to be some repairs made at the *terreiro*. Pedro said it had been that way when he was "confirmed" and that it was all right now. He used "você" in speaking to my father, although he is much "younger." And he said my father lied. When I heard about this, I hunted up Pedro and told him that he hadn't treated my father right, and when he talked nonsense I hit him. Pae Procopio then hunted me up. I told him that I didn't believe in anything he did, that I wasn't afraid of any sorcery he might make, that Pedro had ill-treated my father, and that I wanted nothing to do with him and with all his accursed *candomblé*.

[29] For instance, José named five films in which Patricia Ellis had played. His favorite actress is Shirley Temple, after which come, in order, Lilian Harvey, Joe E. Brown, Maurice Chevalier, and Laurel and Hardy. In addition, he likes Raul Roulien, Dolores del Rio, James Cagney, Lyle Talbot, Kay Francis, Dick Powell, Eddie Cantor, Clara Bow, Jeanette MacDonald, George O'Brien, Fred Astaire, John Boles, George Brent, Richard Talmage, José Mojica, Jan Kiepura, Adolphe Menjou, Pat O'Brien, Chester Morris, Buster Crabbe, Charlie Chaplin, Lee Tracy, Gary Cooper, Ramon Navarro, George Bancroft, Johnny Mack Brown, Alice Faye, Olivia de Havilland, and Ken Maynard. José does not care for Buck Jones, although many of his friends do. Neither does he like Lionel Barrymore, Douglas Fairbanks, Jr., Richard Arlen, Ronald Colman, or Gordon Westcott. Paul Muni, he says, is "only fair."